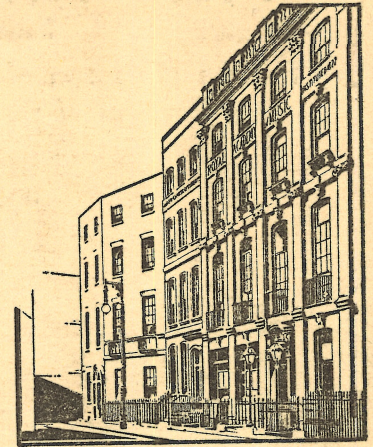


Centenary Year

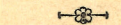
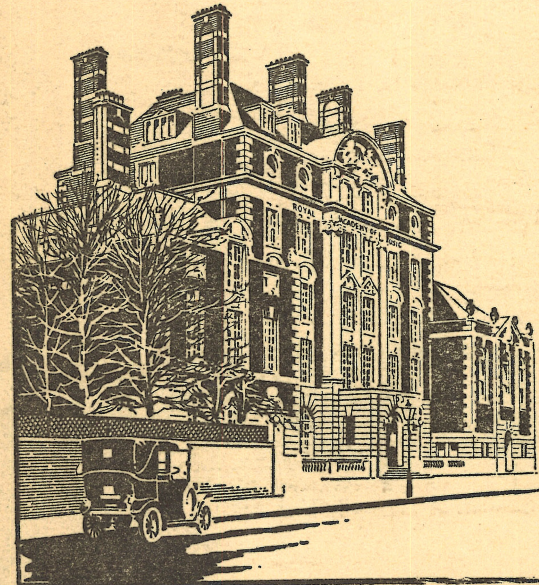
"Sing unto God."



THE
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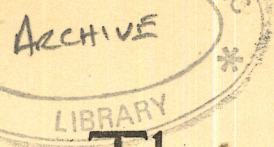
TENTERDEN STREET, 1822.



No. 62



February,
1922



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Founded in 1889

For the promotion of friendly intercourse amongst
Past Students of the Royal Academy of Music.

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Centenary Year.

The R.A.M. Club Magazine.

No. 62.

FEBRUARY, 1922.

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Centenary Year, 1922.

FOREWORD.

The Centenary of the R.A.M. is not only an important event, but unique in the musical history of this country. The Celebration in July next will tell its own tale of musical education, so there is no need to dwell upon that here. The Committee, however, are anxious that the Club should not be behindhand in any way, and they now urge all members to help them, by undertaking that no one of their acquaintance, who is eligible for membership, remains outside the Club, with its artistic attractions and social benefits; by supporting the Club and its meetings themselves with their keenest enthusiasm; by paying regularly their *very small* subscription when due, and thereby save our hardworked Secretary extra labour and trouble.

These are simple requests to make, and if every member will act upon them a record *must* be the result. All will surely agree that this should be the case in such a wonderful year of that great institution—the R.A.M. Will each member therefore promise to make this small effort, and put his or her “back into it” at once, and warmly support the Committee in their endeavour?

H. W. RICHARDS (President).

Rules.

By HARRY FARJEON.

Your attitude towards rules is probably one of the following:—

I.—In the Grand Inquisitorial manner you proclaim: "I obey. And see that you obey likewise."

II.—With a resigned air you sigh: "I suppose there *must* be rules."

III.—With an oath you hiss: "Break the beastly things!"

Of course, you have a right to your opinion. You have the right to adopt, to submit or to rebel. But that opinion may have been formed with a hazy idea of what rules are. Let us analyze.

For us musicians there are two classes of rules: those which regulate notation and those which guide or (if you will) confine actual musical expression. In other words, the rules of Elements and the rules of Harmony. It is necessary not to confuse the two, because the reasons for their being are different; and possibly, therefore, your complaisance will not to both be equally accorded—or your hostility will not by both be equally aroused.

We write notes and rests in certain ways (and not in other ways which would produce the same actual effect) because it would be confusing were there multitudinous means of showing one thing. Thus, a sound lasting one crotchet beat must be written as a crochet; not as two tied quavers or four tied semiquavers. The greatest convenience has been sought, and though anomalies may be found, these have accrued during the growth of a convention, the disturbance of which (unless universally accepted) would result in confusion. This disturbance of convention would not matter were artistic expression in view, but the skylark in us has no concern with utilitarian things: he it is that sings, but he it is not that records the song. And the recorder must write so that he be clearly read.

The rules of harmony present an entirely different problem, for here we are dealing with music itself. And music is expression. Why should expression have rules? Indeed, how can it?

If expression could come from us pure, undiluted, it would prove entirely individual: so individual that it could not be understood by those alienated from us by the separa-

tion that physical existence implies. Only soul would be able to understand, for it would be soul that was speaking. As it is, soul wrapped in material veils struggles to speak, but it must employ a language that is not its own. It has to adopt physical symbols—words, colours, sounds—to convey its message; there must be utilized something standardized, some current coin, some translation of an untranslatable force. Of the original intention most is lost, but one shaft of light remains; and it is the detection of this, through the opaque forms of the medium, that constitutes the high joy art alone can yield.

Now, the original inspirational force is not subject to rules. But the medium of its expression is. The medium is itself a fashion, changing by degrees, though never so rapidly as to lose its quality of interpreter. The alterations that arise in a language must be in touch with what has gone before, or there would be a totally new form of speech comprehensible to none.

This medium, then, is subject to rules. And the manner of their inception may be now stated. Let us proceed chronologically.

A genius is born: one who, more closely than the common rut of men, is in touch with the infinite. He desires to give out what he has felt. He seeks a medium. Because he has a good physical quality in an accurate ear, he chooses as that medium, music. (The choice is, of course, an unconscious process.) His desire for expression gives him the incentive to cultivate his physical gift and to master technique. The power of his artistic vision combined with this muscular mastery leads to the recognition of his greatness: posthumously, perhaps, but that is beside the point. His method is taken as a model, and rules are from it deduced. (Mark, the rules do not come first.) Students are taught on the lines he developed. If they have no original conception and no rebellion in their souls, they learn to write respectably. Their work stands as homage to the master. If they have original conception they will find means of extending the language: they will not invent an entirely new one, for their business is to communicate. Linguistic invention will be confined to the elaboration of symbols already in use, but their own vision will pierce in new directions, like the sun melting mist, and their methods will in their turn be studied by theorists. New rules will be formulated and future generations nourished thereon.

So, gradually, change is wrought; the fault of theorists in general being that they are too slow in adopting what is good in the immediate past, devoting themselves often to the profitless task of cultivating extinct volcanoes.

There remain to be considered the rebellious in soul who have no original conception. There are plenty of these. They will not master the master's technique. They cannot discover any fresh means of revealing beauty. Naturally annoyed, they slash around, break a few things, and die young.

So it comes to this. You must know the rule of the road. For a good reason (to obtain a better view of the scenery, or to stop at a required spot) you may go to the right instead of the left. But mind! If an accident occurs, the fault is yours. Your policy must be justified by success.

If you can, you may.

Demented Definitions.

By A DISGRUNTLED DYSPEPTIC.

After a Diet of "Delicacies" on December 25th.

ACCIDENTALS.—Pitfalls for the unwary, thoughtfully employed by composers to restrict the sale of their works, thus economizing paper.

ACCOMPANIMENT.—That part of a song which has nothing to do with the melody.

ACCOMPANIST.—A humble, necessary adjunct to a singer and one who can be blamed if things go wrong.

ACCOMPANYING.—Term used to express disagreement.

AMBIDEXTERITY.—The faculty of not letting your right hand know what your left hand is doing, indulged in by most pianists, and also by some conductors. In the latter case, it takes the form of waving a stick with the right hand, while the left deftly extracts a handkerchief from the pocket, with which the moisture is wiped from the waver's heated brow, after the orchestra has been more than usually strepitous. This has an immense effect on the audience, and elicits deafening applause at the finish.

ANGLICAN CHANT.—A device for making passionate plainsongists foam at the mouth.

A PIACERE.—A wholly unnecessary direction to go as you please.

ARTISTE.—Apparently *not* an artist.

ART-SONG.—A concoction which ostentatiously flouts the dictum "Ars est celare artem."

BALLAD.—An expression which covers a multitude of sins. It denotes a species of song with feeble words and feebler music (if that be possible). Triplets are indispensable in the course thereof, particularly at the end, but no claim is thereby established on the King's Bounty, notwithstanding the connection with "royalties."

BALLAD CONCERT.—A brain softener.

BARCAROLLE.—A boating song much beloved by amateurs. It is a standing refutation of the adage that its Bark is worse than its bite.

BARITONE.—A common object of the musical world.

BASS.—A rarity, chiefly found in Russia. When of Bolshevik tendencies the spelling is altered to "base."

BASSOON.—A loud instrument, upon the authority of Coleridge. (See "The Ancient Mariner.")

CAROLLERS.—Small fiends (masculine) with neither voice nor tune who perform quodlibets outside your door after dark, and demand ha'pence for dirtying your steps with their muddy boots, in order that other fiends (feminine) may call round in the morning and offer to clean the same—for more ha'pence. They are unrivalled at piecing together bits from different carols and hymns.

COMPOSER.—A misguided paper-stainer. If foreign, he makes hay while the sun shines, and grows fat; if British he lives on hope deferred, and grows thin.

CONDUCTOR.—A gentleman who saws the air for a living, especially when the piece is so much "hot air."

CONSECUTIVE FIFTHS.—A progression which at one time was considered to denote lack of musicianship, but is now more truly held to be an invaluable device for concealing lack of harmonic resource. "When in doubt——!"

CONTRALTO.—A foghorn, (authority—Mr. Plunket Greene.)

CORNET.—A weapon of offence.

COUNTERPOINT.—Is of five species and three kinds. (a) *Strict*: a concoction employed by no composer living or dead. (b) *Free*: A welding together of incompatible melodies. (c) *Modern*: Beggars description.

CRITIC.—An atra-bilious "ink-slinger" who carps at others for doing what he cannot do himself. (N.B. This definition is kindly supplied by a smarting composer.)

ENCORE.—An English device to give an audience more than the value of its money. It is much in favour at the Philharmonic, where it enables people to get a better idea of a soloist's capacity than when he or she is hampered by a troublesome orchestra.

FOLK SONG.—Any melody who has no parent and is popularly supposed just to have "growed"—like Topsy.

FUGUE.—From Fuga, (flight) which is eloquent of the secret desires of the audience.

GRAMOPHONE.—An instrument which, by means of needles and wax, records what it is to be hoped the music didn't sound like. Sensitive people get the needle and become waxy.

GREGORIAN CHANT.—Something which makes ardent Anglicans a prey to dyspepsia.

HARMONIC SERIES.—Once foolishly supposed to a natural phenomenon, but now understood to be something evolved from the inner consciousness of any composer who wishes to go one better than his contemporaries.

HARMONIUM.—An instrument of torture.

HARMONY.—The art of making chords inharmonious.

HEARTS OF OAK.—A song fondly but erroneously supposed to have been written by Garrick and composed by Boyce.

IMPROMPTU.—A title given to a carefully thought-out composition.

INTERMEZZO.—An indispensable piece, having nothing to do with the action, upon which in popular circles, the success of an opera depends.

INTERPRETATION.—A performer's idea of what the composer *ought* to have meant.

JAZZ.—A device of the Evil One. Said to have originated in Thorneycroft's shipbuilding yards.

LEADER OF THE ORCHESTRA.—An inoffensive gentleman specially retained to shake hands with the conductor after a piece of modern music. Mutual congrats. and all that sort of thing, don't you know!

MEZZO SOPRANO.—An honest, hardworking woman, whose name is Legion.

MODULATION.—A lost, because a superfluous, art.

OBLIGATO.—A part which it is commonly supposed can be left out at pleasure. When it is wanted very much the composer spells it with one "b" as a delicate hint to those who cannot readily translate the original.

OPERA.—A species of composition in which every one is ridiculous enough to carry on a conversation in the singing voice. It sounds much more plausible, however, in a foreign tongue, especially when the orchestra is very loud.

ORCHESTRATION.—A method, not easy but valuable, of camouflaging poverty of invention.

PIANIST.—The only performer who is utterly reckless with regard to the welfare of the instrument he uses.

PIANISTE.—Supposed to be the feminine of Pianist.

PIZZICATO.—Plucked. Applied to string instruments and examinees.

PROFESSOR OF MUSIC.—One who professes to teach others what he hasn't learned himself.

PROGRAMME MUSIC.—A composition which depends for its comprehension upon the laboured explanations of the writer of the analytical notes.

RECITAL.—An easy but expensive means of transferring money from a musician to his agent.

RULE BRITANNIA.—A much amended song. As often rendered, "Britannia rules the waves," the Kaiser found it true, but the United States would rather not, thank you!

RULES.—Lord, bless you, Sir, we have no rules. They are like snakes in Iceland.

SCALES.—The bugbear of innumerable little boys and girls who have to "swot them up" in order to please misguided people called examiners. Scales are most confusing things. Sometimes they go up, like the dollar; sometimes they go down, like the mark; and sometimes they do both at once, like railway stock. They are of several kinds: Major (which is not larger), minor (which is not smaller), chromatic, and involuntary, the last being the result of impromptu fingering and wrong notes.

SOPRANO.—Any lady who cannot read music and, therefore, strains her voice in singing the top part in a chorus.

STRAD.—An excuse for locking up money which you don't know how to invest. N.B.—Very few musicians possess Strads.

TEMPERAMENT.—A quality much in evidence with those who have not the gifts of time and tune.

TEMPERED SCALE.—A disagreeable necessity for making Nature's intervals out of tune.

TEMPO.—The rate at which music should be performed. It actually depends on the taste and fancy of the player.

TEMPO RUBATO.—The outward and visible sign of Temperament (q.v.)

TENOR.—A disease, according to von Bulow. He is dead now, so, perhaps, his opinion doesn't matter much.

TIME.—Something which teachers endeavour, with scant success, to drill into their pupils.

TRANSPOSITION.—The process of playing a piece in a different key by means of ignoring some of the accidentals and mistaking the rest, thus imparting to the music an originality which it lacked before.

TREMOLO.—A convenient device, especially in the left hand, for "carrying on," while the extemporiser is trying to think of something to do next.

VARIATIONS.—A kind of musical hash, in which the object is to disguise the identity of the theme.

VIOLIN.—An instrument which the performer endeavours to make like a violoncello by use of the G string.

VIOLONCELLO.—An instrument which the performer endeavours to make like a violin by use of the A string.

WAITS.—Disturbers of repose by means of weird wind music in the dead of night. They include a euphonium, and also, it is believed, an oboe or a clarinet, but the euphonium has matters so much its own way that the other instruments and the air they play can only be conjectured.

WHOLE-TONE SCALE.—An invention of Javese origin. As it means diminished harmonies, it leads to augmented fifths.

C.G.S.

Mems. about Members and Others.

Miss Isabel Browning gave a pianoforte recital at the Town Hall, Aylesbury, on December 13th, assisted by Mr. James Lockyer and Miss Dorothy M. Webb.

A concert, directed by Mr. Frederick Moore, was given by the students of the Ealing Conservatoire of Music, on December 2nd, at the Town Hall, Ealing. As a result, a cheque for £35 was sent as a Christmas gift to the local hospital.

Commencing on January 28th, a short course of five lectures on "Harmony in connection with the Teaching of the Pianoforte" is being delivered by Mr. Ernest Fowles at the Training School for Music Teachers.

Mr. Frederick Moore was one of the adjudicators at the North London Festival in November.

On November 4th and 5th the pupils of Mr. S. Lansdale gave two operatic concerts at the School for the Blind. A substantial sum was raised in aid of the Greater London Fund for the Blind.

On October 17th, at Wigmore Hall, the Spencer Dyke Quartet gave a recital, assisted by Mr. York Bowen, whose Quartet in G major, Op. 46, received its first performance in England on the occasion. On November 7th, Mr. Spencer Dyke and Mr. Harold Craxton gave a sonata recital, and on January 16th there was a second Quartet recital, when Mr. J. B. McEwen's "Biscay" Quartet figured in the programme.

The pupils of Miss Lily West gave a pianoforte recital at Wigmore Hall on December 12th.

On November 8th, a concert, under the direction of Mr. Claude Crossley, was given by his pupils at the Victoria Hall, Sheffield, in aid of that city's four voluntary hospitals.

Mr. Frederick Moore gave a lecture recital at Darlington on October 29th.

Miss Desirée MacEwan gave a recital lecture on children's music at Wigmore Hall on October 11th. The first part was music for children to hear; part two, for children to play; part three, music about children. She is repeating this lecture at many schools, &c.

On December 3rd, Mr. Ernest Fowles lectured to the Music Teachers' Association, his subject being "The Pianoforte Teacher: a New Outlook."

Miss Olga Carmine gave an orchestral concert at Queen's Hall on November 2nd, assisted by Miss Carrie Tubb and the Queen's Hall Orchestra under Sir Henry Wood.

A new book by Dr. H. W. Richards on "Church Choir Training" has been published by Joseph Williams, Ltd.

Mr. Stewart Macpherson is delivering a course of lectures on "The Appreciation of Music," which will extend throughout the year, at the Training School for Music Teachers. He also gave a lecture-recital to the Music Teachers' Association on January 28th on "Some Keyboard Music of Purcell, Couperin and Scarlatti."

Mr. Tobias Matthay's "Act of Touch" has now been published in Italian by the S.T.E.N. firm of Turin. "First Principles," "Child's First Steps," and "Pianist's First Music Making," were published by the same firm a year ago, the translation of the last two being made by Marcello Capra.

Amongst the lecturers at the Training School for Music Teachers during this year are Miss Elsie Murray ("Aural Culture"), Miss Scott Gardner ("Mrs. Curwen's Pianoforte Method"), Dr. Stanley Marchant ("Class Singing"), Mr. Ernest Read ("Keyboard Harmony with Improvisation"), Mr. Spencer Dyke ("Solo Violin Teaching"), Mr. Herbert Walenn ("Violoncello"), and Mr. F. C. Field Hyde, Mr. George Uttley, and Madame Edith Hands ("The Art of Voice Training").

The Royal Engineers Band, conducted by Lieut. Neville Flux, gave an orchestral concert in Queen's Hall on January 25th.

On February 4th, Mr. Robert Hyett's amateur Opera Company performed Gilbert and Sullivan's "Iolanthe" at the Cripplegate Theatre, E.C.

"Making the best of a Voice" was the title of a lecture recital by Mr. F. C. Field Hyde at Steinway Hall, on January 19th, which was illustrated by several of his pupils.

Mr. James Bates, who has lately published a new book, "Young Singers: Their Voice Cultivation and Preservation," will give a course of holiday lecture lessons to school teachers and choir trainers, April 18th to 22nd inclusive.

On January 14th, Mr. A. Alger Bell was installed W.M. of the 3rd Middlesex Artillery Lodge.

Madam Agnes Larkcom has returned from her tour extending over a year to America, Japan, Hong-Kong, and Australia.

Portraits of Dr. Macpherson, Mr. John E. West, and Mr. J. Percy Baker were given in the October issue of the *Organists' Quarterly Record*, in connection with the report of the proceedings at the London Conference of the National Union of Organists' Associations.

The Directors of the Royal Philharmonic Society resolved to confer the Society's Gold Medal upon Sir Henry Wood for his services to native music. H.R.H. Princess Beatrice made the presentation at a reception, on October 30th, over which Sir Alexander Mackenzie presided.

An interview with Miss Myra Hess, whose portrait was also given, appeared in the December *Music Student*, written by Miss Katharine Eggar. The same number also contained an article "On the use of a Teachers' Register" by Ernest Fowles.

Madame Edith Hands and Mr. Plunket Greene were among the adjudicators at the Blackpool Competition Festival in October.

In the *Musical Times* for December was an illustrated article by Mr. W. W. Starmer on "St. Patrick's (R.C.) Cathedral, Armagh," including a full description of the carillon, which is one of the finest modern carillons in existence.

The *Music Teacher* (once the *Music Student*) for January had articles by Mr. Ernest Fowles ("A New Outlook for 1922"), Mr. Welton Hickin (a series on "The Study of Pianoforte Accompaniment"), and Mr. Alec Robertson ("The First Lessons in Appreciation").

On December 17th, Sir Frederic Cowen distributed the prizes to the students of the Metropolitan School of Music (Director, Mr. Frank Bonner) at Queen's Hall.

The Newman Publishing Co. is bringing out a new edition of Beethoven's Sonatas under the care of Mr. Frederick Corder (editor-in-chief), Mr. Albanesi, Mr. Beringer, and Mr. Matthay.

Mr. S. H. Braithwaite's "By the Hot Lake" and "Near an Eastern Bazaar" were played at the Bournemouth Symphony Concert on December 15th.

Mr. H. Wessely gave a violin recital at the Royal Dublin Society on December 12th.

"Hiawatha's Wedding Feast" was performed at Woking, on December 17th, under the direction of Mr. H. Scott-Baker.

The Lincoln Musical Society performed "Carmen," under the direction of Dr. G. J. Bennett, who has been the society's conductor for twenty-five years. His services were agreeably recognised by the presentation to him, at the final rehearsal, of a cheque for £50.

Miss Elsie Owen and Mr. Vivian Langrish gave a violin and pianoforte recital at Wigmore Hall on February 3rd.

Miss Adelaide Rind sang at the League of Arts concert on January 28th, at the Guildhouse, Belgrave Road, S.W.

On December 10th, Mr. A. J. Hadrill conducted the concert given by the Holy Trinity Male Voice Choir at Eltham.

The best congratulations of the Club go to Mr. Matthay, who has just completed fifty years unbroken association with the Academy as student and professor. He entered the Academy in 1871, and studied under Sterndale Bennett, Arthur Sullivan, Ebenezer Prout, William Dorrell and Walter Macfarren. He gained the Sterndale Bennett Scholarship in 1872, and won the Read Prize in 1879 for a pianoforte quartet. For many years he devoted especial attention to the scientific teaching of piano playing, and his name has now become a household word.

New Music.

Carse, Adam.

Suite in the Olden Style for violin and piano... (Augener, Ltd.)

Farjeon, Harry.

"In Olden France," suite for piano ... (E. Ashdown, Ltd.)

Mackenzie, A. C.

"Distant Chimes," Op. 89, for violin and piano ... (Novello & Co.)

Rosenbloom, Sydney.

Postlude for piano ... (Augener, Ltd.)

"Sous le ciel," for piano ... " "

Obituary.

SIR EDWARD COOPER.

At the time of going to press with this number of the Magazine, we learn with feelings of profound regret, that the illness of Sir Edward Cooper terminated fatally on February 12th. For the moment it is only possible to say how much his genial personality will be missed by all, and how heartfelt is the sympathy that will be extended to Lady Cooper in her irreparable loss. Further reference to the sad event will be made in the next number of the Magazine, but meanwhile, the following words uttered by the Principal before the Chamber Concert on February 13th, will be read with interest.

Sir Alexander said:—"Students, ladies and gentlemen.—Before we begin, I must ask you to bear with me for a few seconds. The blow is too sudden, the news too recent, for any of us to realise the full measure of the irreparable loss which the Academy has to deplore to-day. A long, mutual, and loving attachment has been severed; and there are many other public institutions mourning with us now. Our dear Chairman, whose face we shall not look upon again, was not only sincerely and enthusiastically devoted to our Art, but most deeply, actively, and genuinely interested in the progress and well-being of this school and its students. He was proud of it and them!

"Just now, I must confess to an utter incapacity to express our grief, and maybe this is not the moment to say more, or to enlarge upon the long debt of gratitude which the Academy must ever owe to one who served it so generously and well. The sad news reached us too late to arrange for a postponement of this Concert. But I feel sure and certain that it would have been Sir Edward Cooper's wish that no break should be made in our work, or that the interests of the students should be interrupted.

"Meanwhile, before we proceed, all we can do at the moment is to rise and reverently pay sorrowful tribute to the memory of a great and large-hearted friend."

Dr. H. W. Richards then played Handel's "Dead March."

CHARLTON TEMPLEMAN SPEER.

It is with feelings of the deepest regret that we have to record the death of Mr. Speer, who had been for sixteen years the Hon. Treasurer of the Club. Readers will remember that he was very ill in the earlier part of 1921. Although he rallied from this, he never made a complete recovery, and on a recurrence in the autumn, he passed away from heart failure on October 27th.

Born at Cheltenham on November 21st, 1859, he was the son of Dr. Stanhope T. Speer, and, as he showed great musical promise at an early age, was first sent to study at the London Academy of Music. In 1873 he entered the Royal Academy of Music, where he took the subjects of Organ and Piano, and a year later gained the Sterndale Bennett Scholarship. On the termination of his studentship, he was appointed a professor of the pianoforte at the Academy, a position which he held for many years. At this time also he gave several public recitals with success. His first organ appointment was at All Souls', South Hampstead, in 1876, from whence he proceeded to St. Paul's, Bow Common, in 1880. For over twenty years he was Hon. Organist and Director of the Music at the Parish Church, Sutton, Surrey.

Mr. Speer was a gifted composer, and several of his works had attained great success. In 1887 he won the Jubilee Gold Medal of the Bath Philharmonic Society for the best cantata by a British Composer, his work, "The Day Dream," to a poem by Tennyson, being performed at Bath, and later at the Crystal Palace. When, in 1905, Messrs. Ricordi offered a prize for an opera in English, the adjudicators, while awarding it to Dr. E. W. Naylor for his opera "The Angelus," specially singled out for favourable mention an opera, "Helen," by Mr. Speer, which was placed second. Other works of his were Symphonic Poems, "King Arthur," and "Guinevere," produced at the London Choral Society's Concerts, a concert overture, an organ sonata, pianoforte pieces, songs and Church music.

Mr. Speer leaves a widow, to whom the Club offers its sincerest sympathy.

WILLIAM ADLINGTON.

One of the very few Academicians of the old days when students were boarded in the Academy and wore a uniform, passed away on October 26th, in the person of Mr. William Adlington. He was a native of Southwell, Notts, where he was born in 1838. Sent at an early age to the Academy, he studied the pianoforte there, having as fellow pupils Arthur O'Leary, J. Parry Cole, Alfred Gilbert, and others. On leaving, he settled in Edinburgh, and gained a wide connection as a teacher. After this he moved to Aberdeen, where he conducted the University Orchestral Society. Later on he took up music publishing and selling, besides which he acted as manager for Paderewski. Some years ago he removed to London, where he acquired the business of Messrs. Erard, in Great Marlborough Street. Mr. Adlington was one of the original members of the R.A.M. Club, in which he took a warm and practical interest.



CHARLTON TEMPLEMAN SPEER

1859—1921

Club Doings.

Another success was scored on October 29th last at the Social Meeting of the two Branches of the Club, both as regards the numbers present (380) and the quality of the programme. Mr. Felix Salmond and Mr. Harold Craxton gave splendid performances of sonatas by Huré and Rachmaninoff for violoncello and pianoforte, in which true artistic interpretation and perfect sympathy were distinctive features. Mrs. Matthey's recitations, "The Lake of Beauty" (Carpenter), "I. Corinthians xiii." (St. Paul), and "The Return of Song" (Lord Dunsany) held the audience spellbound; St. Paul's homily on Charity, in particular, lingers in one's memory as a noble rendering of flawless English. The programme was completed by a number of short dances by Miss Dorothy Phillips, entitled "Valse Romantique" (Friml), "Bacchante" (Corder), "Pierrette" (Chaminade), and "Narcissus" (Nevin). In the course of the evening, Dr. Richards, on behalf of the Committee, very cordially thanked those who had contributed so generously to the enjoyment of the company.

On November 10th, Branch B held a meeting in the Duke's Hall, which took the form of a dance. There were 214 present. The guests were kindly received by Mrs. Russell, and a very happy time was spent.

The Annual General Meeting of Branch A was held at the Academy on January 28th, when the attendance, though not very large, was a great improvement on that of last year. In the absence of the President, Mr. W. E. Whitehouse was voted to the Chair. The Secretary having read the notice convening the meeting, the following Report of the Committee was presented:—

The Committee, in presenting the Thirty-second Annual Report, has pleasure in stating that the past year has been one of exceptional success and brilliance in both Branches of the Club. The meetings have been very largely attended, and no effort has been wanting to make them thoroughly enjoyable, both as regards the character of the programmes provided and the increased sociability of members and their friends.

At the meeting on February 26th, the Spencer Dyke Quartet played Dvorak's "Quartet in G" and Ravel's "Quartet in F," and Miss Winifred Christie gave Moussorgsky's "Tableaux d'une Exposition." There were 365 present. On June 4th, the programme opened with some Russian part-music, sung by the R.A.M. Choir, under the direction of Mr. Henry Beauchamp. Mr. B. J. Dale's Phantasy for viola and pianoforte was played by Miss Dorothy Chalmers and Miss Hilda Dederich, and Miss Gwendolyn Russell gave a Dance—"The Water Lily." The programme concluded with a performance, under the direction of Mr. Acton Bond, of Gertrude Jennings' comedy, "The Bath Room Door." There were 519 present. On October 29th, Mr. Felix Salmond and Mr. Harold Craxton played Sonatas for violoncello and pianoforte by Huré and Rachmaninoff, Miss Dorothy Phillips contributed a number of short Dances, and Mrs. Matthey gave some recitations. The number present was 380.

Branch B had its own meetings on March 3rd and November 10th, in the shape of Dances, which were entirely successful, the numbers attending being 258 and 214 respectively; and in the summer term there was an excursion to Box Hill, which attracted 57 members and friends.

The Annual Dinner, held at the Monico Restaurant on July 23rd, was an outstanding success. The number present, 130, was practically a record. Dr. Richards was in the Chair, and the speakers included the Chairman, Sir Alexander Mackenzie, Mr. Louis N. Parker, Dr. Eaton

Faning, Mr. Frederick Corder, Sir Anthony Bowlby, and Mr. Alfred Waley. There was a delightful programme of music rendered by Miss Amy Evans, Mr. Fraser Gange, Miss Elsie Owen, and Mr. Harold Craxton.

In thanking most heartily all those who so generously did their utmost to promote the success of the above gatherings, the Committee is proud to think that the entertainment provided was in every respect worthy of an organisation which is so closely connected with the Royal Academy of Music. There is no doubt that it was deeply appreciated. During the year the total number of members and friends who attended came to over 1,900, a fact which goes to show how well the Club is carrying out its objects of promoting social intercourse between Past Students and others connected with the Royal Academy of Music.

During the year, 68 new members have been elected to Branch A and 86 to Branch B. The members now stand—Branch A: Gentlemen, 193; ladies, 303; hon. members, 3. Branch B, 350. Being a total of 849, as compared with 770 last year.

It is with sorrow that the Committee has to record the death, on October 27th, of Mr. Charlton T. Speer, who, since the death of Mr. Walter Macfarren, had acted as Hon. Treasurer of the Club. The services he rendered for so many years were indeed a labour of love to him, and the Committee desires to place on record its deep appreciation of his devotion to the Club, and its heartfelt sympathy with Mrs. Speer in her bereavement. The Club lost another friend by the death of Mr. William Adlington, who passed away on October 26th. Mr. Adlington was possibly the last of the old generation of Academy indoor students, who lodged in the Tenterden Street house. He took the liveliest interest in the Club, to which, not long ago, he made the generous gift of £100. Others who have passed away were Mr. H. A. J. Campbell, Mr. A. Heard Norrish, and Mr. G. H. Betjemann.

The R.A.M. Club Prize this year was divided into two amounts of £5 5s. each, one for the composition of a piece for the organ in overture form (won by Mr. S. J. Newns), and the other for the best performance of Mozart's Fantasia in F minor (won by Mr. William Veitch).

During the year eight Committee Meetings have been held, with a total attendance of 66.

In the last Report the Committee drew attention to so many subscriptions being outstanding, whereby the expenditure had exceeded the income. This regrettable feature of unpaid subscriptions shows no diminution this year, but owing to the re-adjustment of the conditions for guests' tickets and other factors, it is satisfactory that both Branches show a balance on the right side. The Committee desire, however, to press upon members the necessity for paying their subscriptions in advance each year, which would have the effect of materially reducing the outlay for postage and printing.

In accordance with the Rules, the President (Dr. Richards), four Vice-Presidents (Mr. Ben. Davies, Mr. Fred. King, Mr. Tobias Matthay, and Sir A. C. Mackenzie), and four members of the Committee (Mr. Ambrose Coviello, Mr. Spencer Dyke, Mr. Alfred Quaife, and Mr. Herbert Walenn) retire from office, and are not re-eligible to the same office during the ensuing year. The Committee feels, however, that the coming year, which will see the Centenary of our Alma Mater, the Royal Academy of Music, promises to be such an important one, in view of the fact that the Club has been invited to take a part in the celebrations connected therewith, that it is eminently desirable to have a President who is connected with the Committee of the Academy. The Club would naturally have desired to elect the Principal as President for 1922, but Sir Alexander Mackenzie has intimated that he cannot add to the overwhelming

duties which must inevitably fall to his lot during the next few months. After careful consideration the Committee therefore has given notice that the clause of Rule XI. relating to the election of President be suspended for this year in order to allow of the re-election of Dr. Richards, who has during the past year rendered such signal service to the Club. The Committee cannot close the Report without expressing its appreciation of Dr. Richards' invaluable gifts of energy, enthusiasm and enterprise, which he has so freely given to the Club, but it desires at the same time to emphasise the fact that in recommending the departure from precedent involved in the suspension of the Rule, it is actuated not by its personal regard for Dr. Richards, but by the conviction that the proposal is in the best interests of the R.A.M. Club.

Finally, the Committee would like to remind members of the enormous significance of 1922 in the history of the Royal Academy of Music, and would invite them to show their personal interest in the Centenary by attending every gathering to be held in connection with this historic event.

Mr. KNOTT moved, and Dr. MARCHANT seconded, the adoption of the Report, which was carried unanimously.

The audited Balance Sheet, as follows, was then laid before the meeting:—

INCOME AND EXPENDITURE, 1921.

BRANCH A.

Dr.	£	s.	d.	£	s.	d.
To Subscriptions—Gentlemen, 111 at 10/6 (1921)	58	5	6			
„ „ „ 5 „ (arrears)	2	12	6			
„ „ „ 8 „ (1922)	4	4	0			
„ „ „ 30 at 7/6 (1921)	11	5	0			
„ „ „ 11 „ (arrears)	4	2	6			
„ „ „ 1 „ (1922)	0	7	6			
„ Subscriptions—Ladies, 206 at 7/6 (1921)	77	5	0			
„ „ „ 20 „ (arrears)	7	10	0			
„ „ „ 41 „ (1922)	15	7	6			
				180	19	6
„ Dividend on Investment	...	...	...	15	5	6
„ Tickets for Dinner, 127 at 7/6	...	...	...	47	12	6
„ Guests' Tickets at Meetings	...	...	...	40	15	0
				£284	12	6
Cr.	£	s.	d.	£	s.	d.
By Printing	...	...	...	18	9	0
„ Magazine	...	...	...	24	8	0
				£	s.	d.
„ Meetings—Catering	...	...	...	47	9	0
„ „ Room and Service	...	...	...	12	18	6
„ „ Artists	...	...	...	6	6	0
				66	13	6
„ Postages and Petty Cash	...	...	...	24	18	9
„ Secretary's Salary	...	...	...	80	0	0
„ Monico Restaurant (Dinner)	...	...	...	48	19	11
„ Bank Expenses...	...	...	...	0	4	2
„ Balance	...	...	...	20	19	2
				£284	12	6

BRANCH B.

Dr.		£	s.	d.	£	s.	d.
To Subscriptions—285 at 5/- (1921) ...	...	71	5	0			
" " 86 " (1922) ...	...	21	10	0			
					92	15	0
" Guests' Tickets for Meetings ...	...				51	3	0
" Tickets for Summer Outing ...	...				19	10	3
					<u>£163</u>	<u>8</u>	<u>3</u>
Cr.		£	s.	d.	£	s.	d.
By Printing ...	...				12	0	6
" Share of Magazine ...	...				6	2	0
" Meetings—Catering ...	...	51	3	0			
" " Room and Service ...	...	10	16	6			
" " Artists ...	...	13	15	6			
					75	15	0
" Summer Outing—Hire of Motor ...	...	15	15	0			
" " " Catering ...	...	12	18	1			
					28	13	1
" Postages and Petty Cash ...	...				5	1	9
" Clerical assistance ...	...				10	10	0
" Balance ...	...				25	5	11
					<u>£163</u>	<u>8</u>	<u>3</u>

BALANCE SHEET, 1921.

Dr.		£	s.	d.	£	s.	d.
To Balance in hand ...	...				28	4	1
" Subscriptions—Branch A at 10/6 ...	...	65	2	0			
" " " at 7/6 ...	...	115	17	6			
" " Branch B at 5/0 ...	...	92	15	0			
					273	14	6
" Dividend on Investment ...	...				15	5	6
" Tickets for Dinner ...	...				47	12	6
" Guests' Tickets, Branch A ...	...	40	15	0			
" " " " B ...	...	70	13	3			
					111	8	3
					<u>£476</u>	<u>4</u>	<u>10</u>
Cr.		£	s.	d.	£	s.	d.
By Printing ...	...				30	9	6
" Cost of Magazine ...	...				30	10	0
" Meetings, Branch A ...	...	66	13	6			
" " " B ...	...	104	8	1			
					171	1	7
" Postages and Petty Cash, Branch A ...	...	24	18	9			
" " " " B ...	...	5	1	9			
					30	0	6
" Salaries, Branch A ...	...	80	0	0			
" " " B ...	...	10	10	0			
					90	10	0
" Monico Restaurant for Dinner ...	...				48	19	11
" Bank Expenses ...	...				0	4	2
" Balance in hand ...	...				74	9	2
					<u>£476</u>	<u>4</u>	<u>10</u>

ASSETS.

	£	s.	d.
£305 10s. 7d. 5 % War Loan at 93½ ...	285	2	9
Balance in hand ...	74	9	2
Outstanding Subscriptions taken at ...	25	0	0
	<u>£384</u>	<u>11</u>	<u>11</u>

LIABILITIES.

	£	s.	d.
Subscriptions in advance ...	41	9	0
R.A.M. Club Prize for 1921 ...	10	10	0
Balance ...	332	12	11
	<u>£384</u>	<u>11</u>	<u>11</u>

OUTSTANDING SUBSCRIPTIONS ... £50 0 0

We have this day examined the above accounts with the Vouchers appertaining thereto, and find the same to be correct, the Balance carried forward being £74 9s. 2d. We have also seen the receipt, signed by the Manager of Barclay's Bank, Sutton, showing the deposit with him of the Certificates for War Stock for £305 10s. 7d.

ERNEST KIVER, } Hon.
A. J. HADRILL, } Auditors.

25th January, 1922.

After some discussion about details, Mr KEEL moved, and Mr. SPENCER DYKE seconded, "That the Balance Sheet be passed," which was carried unanimously.

Before proceeding to the election of officers, the meeting resolved itself into an Extraordinary General Meeting, when the Committee put forward a motion that Rule XI. should, so far as it related to the election of President, be suspended for this occasion in order to allow of the re-election of Dr. Richards. After several members had expressed themselves favourably to this, the proposal was carried unanimously.

Mr. KEEL moved, and Mr. AITKEN seconded, on behalf of Messrs. Dale and Walenn respectively: "That in Rule XI. the words 'male' in par. 3, and 'male and female' in par. 4 be deleted."

Carried unanimously, the effect being to render ladies eligible to the Committee of Branch A.

Mrs. RUSSELL moved and Mrs. GIELGUD seconded: "That in Rule VI. the words 'and lady' be deleted."

Carried unanimously, the effect being to raise the subscription of lady town members to 10/6.

The Ordinary General Meeting being resumed, the Committee submitted the nominations of Dr. Richards as President, and of Mr. Philip L. Agnew, Sir Edward Cooper, Dr. Mary Davies, and Mr. Edward German as Vice-Presidents, who were accordingly elected by show of hands. The voting by ballot for members of the Committee was then proceeded with, the scrutineers, Dr. Scott and Mr. J. T. Lockyer, declaring the following to be successful: Mr. George Aitken, Mr. W. J. Kippes, Dr. Stanley Marchant, and Mr. Rowsby Woof. The following were also elected: Hon. Treasurer, Mr. Arthur Serena; Secretary, Mr. J. Percy Baker; Hon. Auditors, Mr. Robert Hyett and Mr. Sydney Robjohns.

After a brief discussion about the affairs of the Club, Dr. SHINN moved a vote of thanks to the Officers for their services during the past year, which was seconded by Mr. AITKEN, and carried unanimously.

A similar vote to the Chairman closed the meeting.

Academy Letter.

M. Marcel Dupré, of Notre Dame, Paris, honoured the Academy by very kindly giving an Organ Recital before the Fortnightly Concert on October 22nd, which was attended by a crowded and enthusiastic audience. The Principal introduced the distinguished recitalist in a few felicitous words, and at the close tendered him the appreciative thanks of all who had the privilege of being present. M. Dupré received a great ovation. The interesting selection played was as follows:—

Prelude and Fugue in G Major	...	...	...	Bach
Variations from Fifth Symphony	...	...	...	Widor
Improvisation (on a theme handed to him by the Principal)	...	...	...	Dupré
Choral No. 3 in A Minor	...	...	...	César Franck
Prelude and Fugue in G Minor	...	...	...	Dupré

Mr. Tobias Matthay recently completed fifty years association with the R.A.M., as student, sub-professor, assistant-professor, professor, and member of the Committee of Management. The brilliant success which has attended Mr. Matthay as a teacher need not be enlarged on here, but everyone will wish to congratulate him on his jubilee and will hope that he may be spared to continue his Academy work for many years to come. A further reference to this auspicious event will be found on page 11.

Two Fellows of the Academy have recently passed away in the persons of Mr. William Adlington, head of the London firm of Messrs. S. & P. Erard (a strong supporter of the Club), and Mr. Charlton Speer, so well known as the genial Hon. Treasurer of our Club. The death has also taken place of Mr. Gilbert H. Betjemann, for many years director of the Operatic Class and later professor of the violin. It will be remembered that the deceased founded the "Gilbert R. Betjemann" Gold Medal for Operatic Singing in memory of his son, who lost his life while on a holiday at Grindelwald, the latter having been a student and sub-professor. The greatest interest in matters appertaining to the Academy was always taken by the late Mr. Betjemann, and he presented his valuable library to our Institution a few years back. His wife, who pre-deceased him (*née* Miss Rose Dafforne), was herself an ex-student.

The following elections have taken place:—*Fellow*: Winifred Christie. *Associates*: M. Ellis Browne, Olive May Cove, Doris G. Hobson, Kathleen Levi, Betty Lindsay, Ethel Rae Robertson (*née* Bartlett), Gladys Muriel Rolfe, Eunice A. Watkins, Ellaline Wood, Harold Tate Gilder, Edmund J. Jenkins, and Ifan Williams.

Lectures were delivered during the term by Mr. J. B. McEwen (on "Sound Waves"); by Dr. Shinn (on "Haydn and Mozart"), and by the Principal (on "Beethoven"). These were all well attended by appreciative audiences. The illustrations to Sir Alexander's course were provided by the Misses Ivy Rainier, Nan Rees, and Lilly Phillips, Mr. H. Wessely and Mr. Harold Craxton. The members of the Dramatic Class, under the direction of Mr. Acton Bond, gave performances of "Pygmalion and Galatea" (W. S. Gilbert) and "Waiting for the Bus" (Gertrude Jennings) on November 25th and 26th. The cast was changed at each performance.

The usual terminal Chamber Concerts were held at the Duke's Hall on October 31st and November 16th, Sir Edward Elgar being present at the latter.

The Orchestral Concert took place at Queen's Hall on December 7th, the Principal conducting. The programme was as follows:—Concerto in B flat minor, pianoforte, Tschaikowsky, Miss Olga Thomas (first movement) and Miss Dorothy Rivett (second and third movements); Recit and Air, "Lusinghe più care" (*Alessandro*), Handel, Miss Dorothy Collins; Concerto in D (MS.), first movement, violin, Paul Beard, played by the composer; Air, "L'Adieu," (*Joan of Arc*), Tschaikowsky, Miss Hilda Neale; Song, "Hiawatha's Vision" (Coleridge-Taylor), Mr. Roy Henderson; Overture, "Cockaigne" (*In London Town*), Elgar; Air, "O Don fatale" (*Don Carlos*), Verdi, Miss Vera Havell; Ukranian Rhapsody (Op. 28), Pianoforte, Liapounow, Miss Anita Harrison.

Two of our students, Desirée MacEwan and Paul Beard, were honoured by being chosen to play at the recent Palmer Rehearsal at the R.C.M.

A new Scholarship has been founded by Miss Emma Levy, which will bear her name, and which will be open to Jewish candidates of either sex between fifteen and twenty years of age, the first competition taking place in January. It will be awarded to that candidate who exhibits the greatest promise in pianoforte playing and the theory of music. Present and past students of the Academy are ineligible.

The Broughton Packer Scholarship has been awarded to Jean Pougnet, the Potter Exhibition to Gerard Moorat, and the Westmorland Scholarship to May Blyth.

Competitions have been held for the R.A.M. Club Prizes, and resulted as follows:—(1) for Organ Composition: Awarded to Samuel J. Newns; commended, Derick Ashley; Adjudicator, Dr. George J. Bennett; (2) for Organ Playing: Awarded to William Veitch; highly commended, Malcolm C. Boyle and W. Ifor Jones; Adjudicator, Mr. Frank Idle.

Our Students' Football Club has played the R.C.M. twice during the term, suffering defeat badly on the first occasion (6 goals to nil), but proving victorious on the second, the Academy scoring 4 goals to their opponents 2. On the first occasion the Principal kicked off, and on the latter, Dr. Vaughan Williams, in place of Sir Hugh Allen.

W.H.

Football.

ACADEMY'S SPLENDID VICTORY.

The Academy football team accomplished a splendid achievement at Knightsbridge, on Friday, December 9th, in defeating the Royal College of Music by four goals to two. The game was the second of three in the cup competition very kindly promoted by Mr. Harry Farjeon, the first resulting in a victory for the College, 7—0. To have changed a severe defeat into a handsome victory is an exceptionally creditable performance; but, more important still, is the fact that this is the first occasion for very many years that the Academy has won in any sport against the College.

Dr. Ralph Vaughan Williams set the ball rolling, and the opening exchanges were even, but gradually the R.A.M. players settled down to some excellent football, and, although the game was very fast and exciting, the Academy were doing more effective work. Billington opened the scoring, but soon after the College equalised. Before the interval, Davies put the Academy ahead. During the second half, play was of a

high standard, and further goals were scored by Dodds and Billington, while the College added one through a penalty.

It is, perhaps, invidious to mention any particular player, for all the men worked "harmoniously" together. The Academy was represented by Henderson (goal), Bartlett and Griffiths (backs), Fulton, Watkins, and Purcell (halves), Davies, Pickering, Billington, Dodds, and Jones (forwards).

The result should provide the very necessary stimulus to sport in general at the Academy, which has long been labouring under many disadvantages.

A Musical Menu.

We take the following from *The Daily Mail*:—Music with meals is of very real benefit both to the body and to the mind, says Sir James Dundas-Grant, the Harley Street surgeon. For many years he has devoted his spare time to the study and enjoyment of music, and during the last twenty years he has gathered about him about sixty or seventy musical friends, who form a private orchestra which he conducts. Prompted by the recent discussion in *The Daily Mail* of the subject of "musical meals," he has arranged a model dinner menu-programme—the musical part of which he "served" personally with his orchestra at the Royal Academy of Music. "It is not realised what a tremendous help to the enjoyment and digestion of a meal music is," Sir James said to a *Daily Mail* reporter. "But the music must suit psychologically the meal throughout its various courses. My idea is that the dinner should start with something light and fanciful and gay, such as a two-step, with the hors-d'œuvre. The soup should be taken with something happy and frolicsome, the fish with a soothing, pensive air, which should be followed at the entrée stage by a return to the sprightly mood, for here the diners are warming up to the meal and becoming comfortable and at ease. An amorous tune should go with the joint. Game should always be accompanied by some beautiful waltz, the sweet with something delicate and dainty, and the savoury with a bright yet reposeful dance measure." There is one adjunct to a man's dinner, however, that Sir James declares should be enjoyed in quietude—"in a short space for reflection and ease, meditation and memory"—the cigar! Here is his menu-programme:

Hors-d'œuvre, "The Blarney Stone" ...	Engelman
Soup, "Humoresque"	Dvorak
Fish, "Chanson Triste"	Tschaikowsky
Entrée, "Spring Song"	Mendelssohn
Joint, Berceuse "Jocelyn"	Godard
Game, "Valse des Fleurs"	Tschaikowsky
Sweet, Fragment from "Pathetic Symphony"	Tschaikowsky
Savoury, "Minuet and Trio"	Sterndale Bennett

Organ Recitals.

Miss Elsie F. Cocks, at Paignton Baptist Church, November 9th.

Mr. G. D. Cunningham, at Wesleyan Church, Green Lanes, N., October 17th; at St. Alban's, Holborn, W.C., November 7th, 14th, 21st, and 28th; at Colston Hall, Bristol, November 26th; and at Bishopsgate Institute, E.C., November 29th and December 6th.

Mr. H. J. Timothy, at St. Augustine's, Highgate, N., October 28th: and weekly at St. Vedast Foster, E.C., from October 4th.

Rules of the R.A.M. Club.

Name. I.—The name of the Club shall be "The R.A.M. Club."

Objects. II.—The objects of the Club are (a) the maintenance of a friendly intercourse amongst those who have been or are students of the Royal Academy of Music, or who are in other ways connected with the Institution, and (b) to promote and provide entertainments and opportunities for the performance of concerted music, especially new compositions.

Membership. III.—There shall be two Branches (A and B) of membership. Past Students, the President, Vice-Presidents, Directors, Members of the Committee of Management, Hon. Officers, Professors, Hon. Fellows, Hon. Local Representatives, the Secretary, the Lady Superintendent of the Royal Academy of Music, and such other persons in any other way associated with the work of the Academy as shall be invited by the Committee, shall be eligible as Members of Branch A only. Present students of the Royal Academy of Music shall be eligible as members of Branch B only. Licentiate (not having been students) of the Royal Academy of Music shall be eligible as members of Branch A, but the total number of such members shall not exceed twenty in all, nor may more than five such be elected in any one year.

Continuance of Membership. IV.—A member shall be entitled to continue connexion with the Club, notwithstanding the relinquishment, subsequent to election, of any position which constituted eligibility.

Classification of Members. V.—Members of Branch A shall be Town Members, Country Members, and Honorary Members. Town Members shall be those residing within a radius of fifteen miles from Charing Cross; Country Members shall be those residing beyond that distance. For Hon. Members see Rule XXII.

Subscriptions. VI.—Branch A. The Annual Subscription shall be for Town Members, Half-a-guinea, and for Country Members, Seven shillings and sixpence.

Branch B. The Annual Subscription shall be Five shillings.

Subscriptions due. VII.—Subscriptions shall be due in advance on 1st January in each year. Any member failing to pay the amount by the 31st March following, may be struck off the books of the Club at the discretion of the Committee, but such member shall still be liable for the subscription for the current year.

Resignation. VIII.—Members wishing to retire from the Club must give notice of their intention, in writing, to the Secretary, on or before 31st December, otherwise they shall be held liable for their Subscription for the ensuing year.

Officers. IX.—The Officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee for each Branch, a Secretary, an Hon. Assistant Secretary, an Hon. Treasurer, and two Hon. Auditors.

Management. X.—The management of the Club shall be vested in a Committee elected by and from the members of Branch A, assisted by a Students' Committee elected by and from the members of Branch B. These shall be elected as provided by Rule XI., and for all purposes except those named in Rule XXV. four shall form a quorum. The President of the year shall be *ex officio* a member of the Committee.

Election of Officers. XI.—Each Branch shall hold an Annual General Meeting, at which Officers shall be elected, who shall assume office immediately on election.

The President and the four senior Vice-Presidents shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months. The Hon. Treasurer, the Secretary, the Hon. Assistant Secretary, and the Hon. Auditors shall also retire annually, but shall be re-eligible.

The Committee of Branch A shall consist of twelve members, of whom not less than nine shall be past students. The four senior members shall retire in each year, and shall not be re-eligible to the same office for a period of twelve months.

The Committee of Branch B shall consist of twelve members, of whom the four senior members shall retire in each year, but shall be re-eligible.

The members of Branch A shall at their General Meeting elect the President, four Vice-Presidents (on the nomination of the Committee), four ordinary members of Committee, the Secretary, the Hon. Treasurer, and Hon. Auditors.

The members of Branch B shall at their General Meeting elect four ordinary members of their Committee, and an Hon. Assistant Secretary.

Each of the above Committees shall delegate two of its male members to represent its views upon the other, but such delegates shall not be entitled to vote, except at their own Committee meetings.

The Committee of Branch B shall have power to co-opt two members of Branch A.

Nomination. XII.—The Committee shall make nominations to the offices of President and Vice-President to be submitted for confirmation to the Annual General Meeting of Branch A. Nominations to the other vacant offices must be sent by Members five clear days before the date of the Annual General Meeting at which they are to be elected.

Casual Vacancies. XIII.—Any vacancy that may occur before the Annual General Meeting, in any office mentioned in Rule XI., may be filled up by the respective Committee, but the Officer so appointed shall not hold such office for a longer period than the remainder of the vacated term.

Member of Committee failing to attend. XIV.—In the event of any ordinary member of either Committee failing to attend four consecutive Committee Meetings, such Committee shall have power to declare his place vacant and to fill it up in accordance with Rule XIII.

Scheme of Operations. XV.—The Scheme of Operations shall be as follows: Committee A shall arrange Meetings for the whole body, the Annual Dinner, the issue of the Magazine, deal with all matters of finance, and election of members. Committee B

shall arrange, subject to the approval of Committee A, at least three meetings per annum, and elect members for its own branch.

Annual General Meeting.

XVI.—The Annual General Meeting of members of Branch A shall be held in January on such a day as its Committee shall appoint, in order to receive the Report of its Committee, to pass the Balance Sheet, to elect the Officers for the ensuing year, and to transact any other necessary business. Fifteen members shall form a quorum at any General Meeting.

The Annual General Meeting of Branch B shall be held in January on such day as its Committee shall appoint, in order to receive the Report of its Committee, to elect Officers for the ensuing year, and to transact any other necessary business. Fifteen members shall form a quorum at any General Meeting.

Extraordinary General Meeting.

XVII.—The Committee of Branch A shall have power to summon at any time an Extraordinary General Meeting, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Secretary, and signed by at least fifteen members, whose subscriptions are not in arrear, provided that such requisition clearly states the object for which the meeting is to be called.

Notices.

XVIII.—Notices of General Meetings shall be issued a fortnight previous to the dates thereof, the business to be transacted being therein stated.

Candidates.

XIX.—The name of any candidate for membership to either branch must be written on a nomination form (to be obtained of either of the Secretaries), together with the signatures of the proposer and seconder.

The proposer and seconder shall furnish to the Committee of Branch A, in writing, before the day of election, such information as that Committee may deem requisite.

Election.

XX.—The election of ordinary members shall be by ballot by the respective Committee, and be decided by a majority of votes. The chairman of the meeting shall not exercise his casting vote for this purpose.

A rejected candidate shall not be re-eligible for six months.

New Members.

XXI.—On the election of a candidate, notice shall be sent to him or her, together with a copy of the rules, and a request to pay the subscription to the Hon. Treasurer of the Club.

Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee of the Branch in question to cancel the election.

In the case of members elected on and after the 1st of October, their subscriptions shall cover the year beginning on 1st January next following.

No one, other than an honorary member, will be admitted to any of the privileges of the Club until the subscription has been paid.

Honorary Members.

XXII.—The Committee of Branch A shall have power to nominate any distinguished musician as an honorary member of the Club.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the members present at a General Meeting.

Addresses. XXIII.—Members shall furnish their addresses or those of their bankers or agents to the Secretary, and notices sent to such addresses shall be considered as duly delivered.

By-laws, &c. XXIV.—Each Committee shall have power to pass by-laws for the conduct of its business, and to appoint sub-committees from among its own body to deal with particular and specific business.

Power of Expulsion. XXV.—The Committee of Branch A shall have power to summon, at a fortnight's notice, any member whom it may appear undesirable to retain in the Club.

Should the person so summoned fail to appear or to give a satisfactory explanation to the Committee, his or her name shall be removed from the list on the affirmative votes of two-thirds of those present. For this purpose a quorum of nine shall be necessary.

Meetings. XXVI.—There shall be two or more social meetings, musical or otherwise, during each year, open to members of the whole Club, and also three meetings at least open to members of Branch B only. Guests may be introduced at any of these meetings upon such conditions as the Committee may from time to time determine.

Other meetings, whether social or business, may be arranged by the Committee under such conditions as in their opinion shall best serve the interests of the Club.

Annual Dinner. XXVII.—There shall be an annual dinner to be held in July, open to Members of Branch A only, and each member shall be entitled to introduce two guests.

Club Magazine. XXVIII.—There shall be a Club Magazine, produced under the direction of the Committee at least once each term, which shall be sent to all members.

Alteration of Rules. XXIX.—These rules shall not be altered or rescinded except at an Extraordinary General Meeting of the whole Club.

Special Notice to Members.

Owing to the changes effected in the Rules at the Annual General Meeting, on January 28th, a report of which is given in this issue of the Magazine, the ladies in the Club are now placed on a footing of perfect equality with the gentlemen. They are now eligible to the Committee, and pay the same subscription, viz., Town Members, 10s. 6d.; Country Members (residing beyond a radius of 15 miles from Charing Cross), 7s. 6d. per annum.

Subscriptions are now due, and members are desired to be good enough to pay them as early as possible to the Secretary.

Once again, contributions for insertion in the Magazine are earnestly requested; whether they be articles, letters, or personal items, all will be sympathetically received. And, by the way, this request is addressed quite as much to present as to past students. Please don't be backward in coming forward. You may be modest enough to want to hide your light under a bushel, but your friends would like to catch a glimmer of the illumination you are casting on the world.

Notices.

1.—“The R.A.M. Club Magazine” is published three times a year and is sent gratis to all members on the roll. No copies are sold.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W. 17.

The Committee beg to intimate that those members of Branch A who desire to receive invitations to the meetings of Branch B, should notify the same to Mr. Russell Chester, at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.